THE DIRECTOR.

No. 17. SATURDAY, MAY 16, 1807.

Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, præter laudem nullius avaris.

HOR.

IN surveying the circle of the arts and sciences, and in comparing the progress of the moderns with the productions of antiquity, we have little reason to admit inferiority, except in some branches of the graphic art. We have learnt from immortal instructions, the true path of science, ascertained by experiment; and in an age of refinement, rich in scientific discoveries, fertile in poets and orators, skilled in the art of war, in navigation, in letters, and in every liberal ob-

ject of pursuit, we need not suppose that our fellow countrymen labour under any physical deficiency with regard to the arts of design. It will therefore be my object, with a view at some future time of suggesting the means of success, to take a brief survey of the excellence attained in former periods, and of the circumstances connected with it.

It is pretty clear that the carving of wood and stone is of prior date to the invention of pictures; which require a nicer and more refined process of art, and has an assigned origin in the story of the Maid of Corinth, tracing the features of her lover in an outline on the wall: while sculpture is coeval with the records of the most remote ages.

The first habitations seem to have imitated the stems and branches of trees; and the first monuments were a heap of stones or an upright pillar. In the 28th chapter of Genesis, we find that Jacob took the stone which had served for the

support of his head during the night, and set it up for a pillar. Joshua raises a heap of stones over Achan. God is called "the stone" of Israel. When the Tribes of Israel pass the river Jordan with the ark in a miraculous manner, each is commanded to set up a stone for a memorial. The pillar of Eliseg near Langollen, which Mr. Pennant supposes to be the most ancient monument in Britain, is of similar character.

As the art advanced, two stones were erected with a traverse over them; the Pyramids of Egypt were built, and the astonishing caverns of Elephanta and Salsette, were hewn from the native rock by the Indian devotee. The first efforts of skill seem throughout the world to have been consecrated to religion, and the theology of each nation is usually blended with astronomical science. The idea impressed on the mind by these primæval structures, is that of duration. Stonehenge in our country, and the wall of China are erections of a cor-

responding character, and their massy indestructible solidity in all its rude simplicity, is perhaps more awful and majestic than any succeeding productions of a polished age. The overflowing of the waters of the Nile produced an easy and luxuriant vegetation in Egypt, and from the leisure thus afforded for mental occupation, that country became the cradle of the arts and sciences. At Thebes are still to be seen the remains of a temple, unrivalled in the world, and worthy of the city with a hundred gates. The circumference of this temple * measured thirteen stadia, the breadth of the walls twenty-four feet: the thickness of one of the portals is forty feet, and the height of two obelisks before it, each consisting of a solid block of granite, more than sixty-three feet, besides the part buried in the sand. The walls of marble (says Savary †) appear everlast-

* See Diodorus Siculus, lib. ii. chap. 30. Pococke and Norden, and Maurice's Indian Antiquities, lib. iii.

† Savary's Egypt. vol. ii. p. 41.

ing: the roof which rises in the centre is sustained by eighteen rows of columns; those under the most lofty part are thirty feet in circumference and eighty in height.

If Homer's chronology be correct, which there seems no reason to doubt, Thebes was in its glory 1200 years before Christ. But though these structures have a sublime grandeur from their vastness; we must look for the perfection of the art in Greece, and at a much later age, about 800 years afterwards, when Pericles flourished.

The intervening period is not however to be passed without notice. About 1000 years before Christ, Solomon finished the dedication of the temple; and before this era the stupendous walls of Babylon, and its hanging gardens were erected. To the same time may be referred the magnificent capital of India, Palimbothra*.

* See Maurice's Indian Antiquities, vol. i.

All these edifices are remarkable for a display of enormous wealth, and gorgeous magnificence, rather than of fine taste. As to the riches expended on them, we may refer to the computation of Arbuthnot, who reckons (and he is more moderate than Gray in his *Memoria Technica*) that David laid up, in preparation for building the temple, 620 millions of pounds in gold, and near 200 millions in silver. This sum, however, is not to be compared with the wealth of Sardanapalus; who, when besieged by Arbaces, king of Media (about 700 years A. C.) made his funeral pile in despair, and heaped upon it a thousand † myriads of talents in gold, and ten times as much in silver. This account, derived from Athenæus, may appear incredible; but at the same time no modern European treasure can give adequate notions of the boundless extent of Asiatic opulence. For instance, a wealthy Bythi-

† Athenæus, lib. xii. Rollin. lib. ii. p. 201.

nian * made Darius a present of a plane tree and vine of gold, adorned with jewels hanging like grapes in clusters; and later † travellers have related that an Indian monarch began a sumptuous gallery covered with lattice work of emeralds and rubies, that should have represented "grapes when they were green, and when they begin to grow red." Let us suppose these stories exaggerated: they must have had some foundation, as we may gather from the amassed wealth of the native Sultans and Nabobs in our own times. But the true use of such narratives is to exemplify, that no splendor of affluence can compare with the skilful touches of the consummate artist: as amidst all this profusion of wealth, we meet with no symmetry in composition, no delicacy of proportion; but all is rude grandeur, or costly pageantry.

In Homer's time (about 850 years

* Herodotus. Lib. vii.

† Indian Antiq. Vol. i. p. 216.

A. C.) the art of casting metals must have been brought to considerable perfection; as appears by the description of the admirable workmanship on Achilles's shield. Homer celebrates the town of Troy, and the temple of the Pythian Apollo, for the riches they contain in precious metals, rather than for any architectural magnificence. The art of working brass and iron is of antediluvian origin; and Dædalus, certainly one of the first artificers in Greece, did not carve the story of the unhappy Icarus in *Stone*. Bis conatus erat casus effingere in *auro*, —says * Virgil.

We now approach the period, at which the architectural and statuary art was raised in Greece to a perfection, which has never been surpassed in any age or country. About 450 years before Christ, Pericles flourished; and at the same time that he ruled Athens by his eloquence, he raised its glory in arms, he

* Eneid. vi. 32.

amended its internal administration, and he adorned the city with the most elegant and noble edifices. He was the patron of that unrivalled sculptor, PHIDIAS: who, at his request, formed the statue of Minerva, of ivory and gold, 39 feet in height, for the Pantheon; but the sculptor, having engraved his own likeness on the shield of the goddess, together with that of Pericles, was banished for presumption. In revenge he made for the people of Elis, to which place he had retired, the statue of Jupiter Olympius, one of the wonders of the world, the master-piece of his art, and which, according to Pliny's strong expression, no one has attempted * to emulate †. Quintilian does not scruple to affirm, that "the beauty of this statue added influence to the religion of the times: so appropriately majestic was the character of the image."

AN accurate description of the cele-

* Jovem Olympium quem nemo æmulatur. Pliny. lib. xxxv.

† Quint. Lib. xii. ch. 10.

brated temple in which this statue was placed, is given by Pausanias *. The building was of the Doric order, 230 feet in length, 95 in breadth, 68 feet high: and around it was a peristyle, or single row of columns. A colossal Jupiter was erected in front; and on either side of the god, mythological figures in sculpture, or representations of the Olympic Games. The entrance was through gates of brass, and two ranges of columns, supporting two lofty galleries, led to the incomparable image of the Athenian artist. The King of Gods and Men was represented, seated on a throne, in which ivory, ebony, gold, and gems, were intermixed. His head was crowned with the olive; and in his right hand was a victory, composed of gold and ivory; while his left held a sceptre, on the top of which reposed an eagle, holding in his talons a thunderbolt. The four extremities of the throne were adorned by victories, in the attitude of dancing; and each of his feet trode on a prostrate vic-

* Pausanias, Lib. v. c. 11.

tory. The body was ivory, and its height more than 50 feet; the shoes and mantle were of gold, and in the folds of the latter were engraved various flowers and animals. The throne was erected on pillars of gold, on which, and the pedestal, the same admirable hand had wrought all the greater divinities, particularly Apollo, guiding the chariot of day. A dome expanded above, adorned with representations of the hours and graces; and on the balustrade below, which kept off the crowd of votaries, the painter PANÆNUS had represented Atlas bending under the incumbent globe, and Hercules stooping to relieve him. The walls and roof displayed the labours of Hercules, painted by the same artist.

NEAR the same period may be placed the Temple of Apollo at Delphi, and of Diana at Ephesus. Of the former there is no particular account, but Pliny * thus describes the latter. It was 420 feet long, and 200 feet in breadth; and con-

* Pliny. Lib. xxxvi. ch. 14.

tained, in various disposition, 127 columns, 60 feet in height, erected by as many kings; thirty-six of them were richly carved, and one by the celebrated Scopas. The order, according to Vitruvius, was Ionic, and the temple itself of the Dipteric kind, having two ranges of columns, in form of a double portico, quite encompassing the outside.—

I PROPOSE to continue this subject in a future paper, by some observations on the origin of painting, on the progress of the fine arts in Italy, and on the inferences to be drawn from the statements which I may have submitted to the reader. In the mean time I shall beg leave to draw his attention to a striking difference between modern and antient times.—When we view the comparative magnitude and resources of the Grecian States, we are surprised at the grandeur of their public works. Possessed as we are of unbounded commercial and colonial wealth, beyond the example of any age or country, we contemplate with a

degree of incredulous astonishment, the great and splendid patronage, by which the fine arts were fostered and encouraged in Greece;—in petty republics, the extent of whose territories were not equal to the estates of some of our nobility. We contemplate them, however, without any effort on our part to imitate these monuments of antient grandeur; the history of which would hardly be credited by the sovereigns of the greatest modern empires, but for the immense and magnificent ruins, which still attract the admiration of the traveller.

C.

BIBLIOGRAPHIANA.

ANALYSIS OF MR. WEST'S CATALOGUE.

1. *Volumes of Miscellaneous Tracts.*

THESE volumes extend from No. 148 to 200, from 915 to 992, from 1201 to 1330, and from No. 1401 to 1480.—

Among them are some singularly choice and curious articles. The following is but an imperfect specimen.

No. 154. Atkyns on Printing, *with the frontispiece*, &c. &c.

164. G. Whetstone's Honorable Profession of a Soldier, 1586, &c. &c.

179. Life and Death of Wolsey, 1641, &c. &c.

183. Nashe's Lenten Stuffe, with the Praise of the Red Herring, 1599, &c. &c.

188. A Mornynge Remembraunce, had at the Moneth Mynde of the Noble Prynces Countesse of Richmonde, &c. Wynkyn de Worde, &c.

194. Oh! read over Dr. John Bridges, for it is a worthie Worke, &c. bl. letter, &c. &c. Strange and fearful Newes from Plasto' near Bow, in the House of one Paul Fox, a Silk Weaver, where is daily to be seene throwing of Stones, Bricbats, Oyster-shells, Bread, cutting his Work in Pieces, breaking his Windows, &c. *No date!!!*

1477. Leylande's Journey and Serche, geven of hym as a Newe Yeares Gyfte to K. Henry 8th. enlarged by Bale, bl. letter. 1549.

1480. A disclosing of the great Bull and certain Calves that he hath gotten, and especially the Monster Bull that roared at my Lord Byshop's gate. Bl. letter, pr. by Daye. No date.

THE preceding afford only a very inadequate idea of the 'pithie, pleasaunt, and profittable' discourses and tracts which abounded among the miscellaneous articles of Mr. West. Whatever be the defects of modern literature, it must be allowed that we are not *quite so coarse* in the title pages of our books; though it is with indignation I mention the advertisement of a modern work, in a *Sunday News Paper*, under a title, which I shall place in the note below *.

2. *Divinity.*

THIS comprehended a vast mass of information, under the following general titles. Scarce Tracts. Old and New Testaments (including almost all the first

* 'THE WORLD OF FASHION, with Illlustrations, Anecdotes, *Scandal*, Histories, and Characters. Written by Alfred Allendale, Esq. M. P. F. R. S. F. S. A. LL. D. &c. &c.

'Oh, what a world is this!' SHAKSPEARE.

From 'The Observer,' April 26. To be published in three volumes, 12mo.

English editions of the New Testament, which are now of the rarest occurrence). Commentators. Ecclesiastical History. Polemics. Devotions, catholic and calvinistical. Enthusiasm. Monastical History. Lives of Saints. Fathers. Missionaries. Martyrs. Modern Divines and Persons of eminent piety. Free Thinkers. Old English Primers. Meditations. Some of the earliest Popish and Puritannical Controversy. Sermons by old English Divines, &c. In the whole, 560 articles: probably about 1200 volumes.

These general heads are sufficient to satisfy the bibliographer, that, with such an indefatigable collector as was Mr. West, the greater part of the theological books must have been extremely rare and curious. From so *many* Caxtons, Wynkyn de Wordes, Pynsons, &c. it would be difficult to select a *few* which should give a specimen of the value of the rest. Suffice it to observe, that such a cluster of *Black Letter Gems*, so

this department of English literature, has never since been seen in any sale catalogue.

3. *Education, Languages, Criticism, Classics, Dictionaries, Catalogues of Libraries, &c.*

There were about 700 volumes in these departments. The catalogues of English books, from that of Maunsell, in 1595, to the latest before Mr. West's time, were very complete. The treatises on education, and translations of the ancient classics, comprehended a curious and uncommon collection. The Greek and Latin classics were rather select than rare.

4. *English Poetry, Romances, and Miscellanies.*

This interesting part of the collection comprehended about 355 articles, or probably about 750 volumes; and if the singularly rare and curious books which may be found *under these heads alone,*

were now to be concentrated in one library, the owner of them might safely demand 4000 guineas for such a treasure. I make no doubt but that his MAJESTY is the fortunate possessor of almost every article under *all* the foregoing heads.

5. *Philosophy, Mathematics, Inventions, Agriculture and Horticulture, Medicine, Cookery, Surgery, &c.*

Two hundred and forty articles, or about 560 volumes.

6. *Chemistry, Natural History, Astrology, Sorcery, Gigantology.*

PROBABLY not more than 100 volumes. The word 'Gigantology,' first introduced by Mr. Paterson, I believe, into the English language, was used by the French more than two centuries ago. See No, 2198 in the catalogue.

7. *History and Antiquities.*

THIS comprehended a great number

of curious and valuable productions, relating both to foreign and domestic transactions.

8. *Heraldry and Genealogy.*

A GREAT number of curious and scarce articles may be found under these heads.

9. *Antient Legends and Chronicles.*

To the English antiquary, few departments of literature are more interesting than these. Mr. West seems to have paid particular attention to them, and to have enriched his library with many articles of this description, of the rarest occurrence. The lovers of Caxton, Fabian, Hardyng, Hall, Grafton, and Holinshed, may be highly gratified by inspecting the various editions of these old chroniclers. I entreat the diligent bibliographer to examine the first 8 articles of page 209 of the catalogue. Alas! when will all these be again united at a sale? The fortunate period for

collectors is gone by; a knowledge of books almost every where prevails. At York, at Exeter, and in London, this knowledge may be found sometimes on the dusty stall, as well as in the splendid shop. The worth of books begins to be considered by a different standard to that of the quantity of gold on the exterior! We are now for '*drinking deep*', as well as '*tasting!*' What an enlightened posterity may we anticipate! But I crave pardon for this digression, and lose sight of Mr. West's *uniques*.

10. *Topography.*

Even to a veteran like Mr. Gough, the present father of this pursuit, such a collection as may be found from p. 217 to p. 289 of the catalogue, would be considered a very first-rate acquisition. I am aware that the Gothic wainscot and stained glass windows of *Enfield Study* enshrine a still more exquisite topographical collection! But we are improved since the days of Mr. West; and every body knows to *whom* these im-

provements are, in a great measure, to be attributed! When I call to mind the author of '*British Topography*' and '*Sepulchral Monuments*,' I am not insensible to the taste, diligence, and erudition of the 'par nobile fratrum,' who have gratified us with the '*Environs of London*,' and the first volume of '*Magna Britannia!*'

THE preceding is to be considered as a very general, and therefore superficial, analysis of the catalogue of Mr. West's library: copies of it, with the sums for which the books sold, are now found with difficulty, and bring a considerable price. The number of articles, on the whole, was 4653: and of the volumes, probably about 8000. It now remains to submit a sketch of Mr. West's life and character.

WELL known as must have been the character of so diligent and successful a collector, we find that his death was not noticed in the Gentleman's Magazine, (the then great channel of literary chit

chat) with any peculiar marks of distinction or regret. His name occurs in the 42d vol. p. 343, only among the dry items of necrology. In the 6th vol. I find his name in the Committee of Managers of 'the Society for the Encouragement of Learning;' in the interval between these volumes, it does not occur in a manner worth the least notice.

[*To be concluded in No.* 18.]

Royal Institution.

Mr. DAVY's *fourteenth* lecture was on the ocean, lakes, rivers, and springs, and the general chemical agency of water in the system of nature. Mr. DAVY gave an account of the great natural arrangement of this fluid in the different parts of the globe, and its various impregnations. The sea is salter towards the equator than towards the poles, and the inland lakes in the warm countries are

generally much impregnated with saline matter; and these circumstances are of much importance in preventing the putrefactive process from going on in their waters.

The impregnations of springs are usually destroyed by the beds over which they pass, or the different ingredients neutralise each other, and water under common circumstances, becomes purer as it flows!

British Gallery.

215. Clovelly, on the Coast of North Devon. W. Daniell.

This picture seems painted faithfully from the objects which presented themselves in the landscape before the artist's eye; but the effect is rather *too shining* for nature. The touch, however, is vigorous and scientific.

249. A Scene on the Rhine, with a Float of Timber. R. Freebairn.

SUPERIOR to Mr. Freebairn's large picture; where the effect is weakened by too minute a finish. The present is a beautiful little bit of landscape; the water and boats are happily touched.

Purchased by Edward Rogers, Esq.

253. A Landscape. S. Drummond.

THIS may be called a stiff and sombre painting, but there are parts about it extremely well executed. A depth of shadow, and freedom of handling, render it no uninteresting picture to the connoisseur. The figures in the foreground are well conceived and executed.

255. A Landscape. S. W. Reynolds.

WHAT, some will remark, can there possibly be interesting in this dull composition—where clouds, smoke, and dust, are all indiscriminately convolved! I answer, much: an astonishing freedom of pencilling, and considerable knowledge of the *chiaro oscuro*, may be disco-

vered in this picture. To a young beginner it is full of instruction.

259. A Landscape, with a Waterfall in the Distance. B. Barker.

UNDOUBTEDLY this is, upon the whole, a fine picture; the background, in which a cataract tumbles from a lofty mountain, losing itself in mist, is the best executed feature in the landscape. The foreground, especially the cattle, wants force, because nature has not been accurately studied. The cows are not happily executed.

Purchased by Sir Oswald Moseley, Bart.

265. A Landscape with Sheep. C. Cramer.

A VERY beautiful little picture. The shepherd's boy, the cattle, and particularly the back ground, evince much taste and accuracy of observation.

Purchased by the Marquis of Stafford.

269. A Landscape with Cattle, from Nature. B. Barker.

THIS is much superior to the preceding picture of Mr. Barker: and may be called a grand and beautiful composition.

Purchased by E. Loveden Loveden, Esq. M.P.

270. A Landscape and Figures, from Gesner's Death of Abel.

Rich. Corbould.

ON close examination this will appear to be a scientific composition. The branches of the tree, so prominent in the foreground, are touched with a freedom and force truly admirable; and though nature seems to put on, in this region, a sombre hue, she apologises, by the magnificence of her productions, for the want of harmonious tints. The figures are very interesting; and the atmosphere is well managed.

Purchased by Lord Ribblesdale.

274. Interior of a Wood. P. Reinagle.

THERE is an air of solitary grandeur about this picture, which cannot fail to interest those who are fond of retired

and solemn scenery. To the left, in the fore ground, a stag is quietly grazing; the only animal exhibited. The trees are touched in an artist-like manner.

279. Scene on the Banks of the Jumna, near Delhi. T. Daniell.

A MAGNIFICENT composition: in the usual style of this celebrated artist. The tone of colouring is tender, and the whole scenery seems to be a happy representation of nature.

287. Civita Castellana.
R. R. Reinagle.

A VERY beautiful and classical composition, somewhat in the style of Zuccarelli. The landscape seems true *Italian*. Mr. Reinagle is forming his taste on very correct principles, and successfully exhibits, to the eye of an Englishman, the trees, mountains, and rivers of Italy. The tone of colouring is warm but natural.

Purchased by Viscount Ashbrook.

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William Savage, Printer, Bedford Bury.